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is a coat, split down the front, and lacks the front flap (Fig. 37). All 291
seams are sewed with a running stitch; the two raw edges of adjacent 294
parts which protrude on the outside are slit into fringes. Two pieces
to be cut into long fringes are inserted in the seam under each sleeve.
The only other decoration is on the triangular flap (*mukhipéva*, collar-
tail). Some of these are beaded (*aqoóla*, beads), the design having no [531]
significance. Others have a narrow green line (using a copper ore) painted
around the margin and all are fringed. Another type of shirt was even
more definitely a poncho. A buckskin was folded in half, a slit cut for the
head, the legs cut off and sleeves added, and slit shows the front like a coat.

Warmer shirts are made of deerskins, tanned with the hair on, and
worn with the hair side out.

The breechclout is a strip of buckskin or cotton cloth obtained from [439]
the Hopi,[1] about 30 cm. wide, and with short flaps hanging over the
belt cord fore and aft.[2] These flaps are never decorated. Breechclouts
are worn at all times, even with trousers, when the flaps hang *inside*.

Trousers (*ágdil mkádi*, buckskin trousers) are patterned ultimately [177]
on early Spanish models; short waisted, knee length, and open at the
knees. One type is cut from a doubled deerskin (Fig. 38); one of the
duplicate pieces, the front, is then cut in two from waist to crotch. The
seams are down the inside and outside of the leg; the waist is gathered
somewhat; and a separate belt, 5 cm. wide, is added. This garment
hangs just below the knee; the outer seams being open for a short
distance along the leg.[3] The trousers are open in front, failing to meet
at the belt by about 10 cm., but this is covered by the breechclout. A
second type has a triangular piece inserted in this space; this is then
split. In this type the sewing of the outer seam is not continuous, and
silver buttons are also added for decorative effect.

Some men affect Navaho dress; the knee length leggings bound with 177
woven ribbons, the broad belt with silver bosses, the silver studded 291
wristlet, rings, and the turquoises and shell necklaces of the Pueblo and 301
Navaho.

The woman's dress is really two aprons; that in front reaching 291
from breast to ankles, that behind hanging from the waist. These are 294
belted with a Hopi woven belt. The front piece resembles a butcher's [439]
apron; a deerskin is hung from the neck by a broad loop, with a thong
holding it about the waist[4] (Fig. 39). The neck of the skin is turned

[286]

[1] Neither the cotton sometimes grown in the canyon nor mountain sheep wool are [illegible]
[2] The Havasupai state that the Hualapai use long flaps.
[3] Cushing, (a), 868.

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back on the breast in a broad decorated flap; the sides of the apron are fringed and the bottom slit into long fringes. Both the neck loop and waist thong are fastened permanently, so that the garment must be put on over the head. The woman's dress is made by the men. 291 294

The skin is worn flesh side out. It is laid flat on the ground and lines drawn with the aid of a bow, the back furnishing these for the curved bottom and the string the straight lines. Lines are marked with a wet stick or charcoal; formerly paint was used as well. The length of the dress is measured on the woman for whom it is intended, so that the breast flap may be turned down at the top of the sternum. The fringe on the breast flap consists of short broad tabs; the line delimiting them being heavily scored and wetted on the wrong side, otherwise, since the skin of the neck is thick, they do not swing freely. The fringes at the bottom are first cut in broad strips; these are drawn and cut parallel to the median line, not radially. Subsequently these strips are slit into narrow fringes while resting on a block of wood. The two at the ends however are not slit lengthwise, but their edges are cut obliquely in short fringes. Each edge of the apron is similarly cut into short oblique fringes. A neck loop, 2 cm. wide, is adjusted on the woman's person and sewed in place with a thong. The tab ends of this loop which hang over the breast flap are sometimes slit into strings on which short bone tubes or dewclaws are hung as rattles (*sisuk*). On old women's dresses these jinglers include deer eyes (which lack special significance). They are prepared by cutting a tiny hole to drain the fluid within, blowing them up to dry, inserting a kernel of corn, and tying the aperture. Similar rattles are also threaded on the side fringes for a short distance down from the belt. The scored line on the breast flap is sometimes filled with paint; other ornamental lines are sometimes painted on it. The loops in the edges of the neck skin formed by the tanning pegs are also ornamental. A thong is tied between the forelegs of the skin to go in back of the waist. The outside of the garment then receives a liberal coating of red paint. One such dress took five hours to make. 291 294 301 331 [237]

The back piece is an apron hanging from waist to ankles. Like the front piece, the fringes at the bottom are long and those at the side short and cut obliquely. A long extension at each side of the waist line, cut from the length of the skin, serves as a tie-string. Two long horn-shaped pieces, with their edges serrated, are added at the middle of the waist line so as to fall down over the outside of the garment by way of decoration. The rear apron is put on before the front apron which then laps the back piece at each side. A buckskin belt of semilunar shape, slit in fringes 291 294

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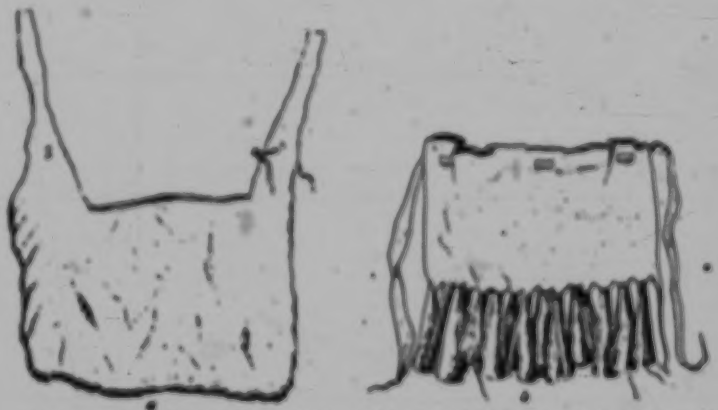
291 (almost an additional apron), is arranged to hang in front. A Hopi woven belt is then added as a girdle.

291 237 301 Strings of rattles are tied at various points along the woman's belt. These are small deer or mountain sheep hoofs, or sometimes tubes cut from the leg bones of jack-rabbits, cotton-tails, and wildcats, and in recent times metal jinglers. They are strung on the fringes of a doubled length of skin (Fig. 40b).

291 The underskirt is a short, somewhat crescentic apron which hangs in front to just above the knees. Like the back apron, it has two extensions for tie-strings. The actual tie is made with a thong which passes



[237] [301]

Fig. 40 a (30.2-1862), b (30.2-1863). A Woman's Underskirt and Rattles usually tied to a Woman's Belt.

[294] through both strings. The waist line is hemmed (sewed with a narrow thong in a running stitch), the sides and bottom fringed, and the tie-strings serrated (Fig. 40a).

281 281a [291] Small blankets woven of rabbitskins are worn as robes by the women. On occasion a man would wrap a blanket about his body, passing it over the right shoulder and under the left arm.[1] These also furnish bedding. Jack-rabbit (*dgâld*) and cotton-tail (*kdld'o*) skins are cut round and round into long strips. Two of these are rolled together

[283] on the thigh into a rope. This is wound to and fro between two parallel rows of pegs, and strings, obtained from the Hopi, are twined through

[1] Nothing is ever fashioned of rabbitskins. [Text continues on p. 181]

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291 294 so that it can be turned up and puckered. Sinews are chewed and rolled on the thigh. The toe-tongue is then sewed to the sole with these, beginning at the toe and working toward both sides (Fig. 43). The stitching is concealed; the sinew passing but partially through the two pieces of hide. The ankle flap (D), from which legs and fragment of neck are roughly trimmed, is fitted to the leg; a line being drawn on it around the heel between the midpoints on each side of the foot (E). The ankle piece is now sewed to the sole along this line; the long free end being on the inside of the foot. Little reinforcement thongs are inserted on each side where the uppers meet the sole. The upper edge of the ankle flap is serrated: this edge is turned down outside when the flap is bound about the ankle.

Fig. 43 (30.2-1290a). A Buckskin Overshoe for use in Snow.

An overshoe (mahengaiwaka) for use in the snow[1] is made of an oval piece of buckskin extending 15 cm. beyond the sole on all sides. A thong runs through holes around the edge. This is stuffed with soft, crushed cedar-bark and drawn up around the moccasin. These are also attributed to the Walapai. Another type (Fig. 45) but little larger than the ordinary moccasin is really a one-piece moccasin to which a hard sole has been added. The upper is sewed from toe to instep and part way up the heel. This leaves two flaps which fold about the ankle above the tie-thong which is threaded through holes cut but a little above the sole.

Personal Ornamentation

302 Havasupai styles of personal decoration are not extravagant: hair dressing, painting, and tattooing are only moderately developed.

Men wear their hair full length, to the small of the back, parting it front and back at the ears. The front hair is banged across the forehead just below the eyebrows, leaving the hair at the temples to be cut off on the level of the nipples. The long back hair is bundled back and forth on itself to lie at the nape: the knot (gûdakded) is bound around with [439] a fillet,[2] a woven ribbon of Hopi or Navaho manufacture, or a band of [301] buckskin. The last is broad enough (6 cm.) to conceal the entire knot

[1] Varied snowshoes are not known.
[2] Cushing, (a), 502.

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with the exception of the top. It is decorated with a band of indifferently colored porcupine quills similar to that placed on moccasins. A headband or a squirrel skin cap is added to confine the hair. One such band (50.2-126) is made of a strip of deer hide-skin, with the ends sewed with a running stitch. (The sinew, as in all sewing, is prevented from pulling out by a simple knot in each end.)

Women's hair is banged below the eyebrows to the outside of the eyes and at the sides and back to the shoulders or a little below. When rather long it tends to fall in front of the face; it is then brushed back, not over the shoulders, but so that it can be caught under the chin. Or the locks above the ears are tied together at the occiput, enclosing those at the temples.[1] Girls' hair is dressed like that of their mothers. Cushing observed that the small boy's hair was cut short except for a long tuft on top, "like the crest of a quail."

Feathers are, perhaps, worn only on gala occasions; their function, when worn at dances, by men and women, is to cause the rain to fall. Only eagle feathers are used and the down is preferred to the plumes. The typical decoration is a bunch of down, 20 to 25 cm. long, pendent in the back from a cord, 10 to 15 cm. in length, tied to the top of the head. (The cord, lapping the quill, is bound to it with a wrapping of sinew.) Plumes are also stuck upright in the headband at the right temple. One specimen (50.2-1028) consists of two plumes 37 cm. long, placed side by side, and held in place by a sinew lashing and a peg piercing both. Two small downy feathers are lashed to the shaft of each at its tip.

Often a comb of long splints, beautifully plaited together with colored threads, is thrust into the headband, to which two eagle plumes, either white or red, are attached by cords, so as to float about in the wind.[2]

Fig. 46 (50.2-1041). A Mescal Fiber Hairbrush bound with Buckskin.

The hairbrush (ñt' 't, any brush) is a bundle of stiff fibers from mescal leaves, folded in two, and bound with buckskin halfway to the free ends. A cap of buckskin or cloth is stuck over the butt with piñon pitch and tied about with a thong. A new brush is 11 to 13 cm. long by 2 to 4 cm. in diameter (Fig. 46). As the fibers break off in use, the end is renewed by burning. The principal use of brushes is by women; men, as a

[1] It is not held in the mouth in the manner of the White Mountain Apache. Cushing, loc. cit.

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302 [515] rule, use their fingers. Some attention is given to washing the hair with yucca roots, but not that of the Pueblos. A little mountain sheep grease worked up in the hands is rubbed on the hair to make it shine.

[825] According to informants, hair cuttings are burned so that the birds cannot use them in nest-building, which the natives would not like. But I noted that hair clippings were left strewn about the camps. No care is taken of nail pairings.

Older men wear scanty beards and moustaches, but facial hair is usually plucked out, except from the tender spot under the lower lip.

301 [439] [751] [171] [439] Necklaces are worn by both children and adults. They are not made locally but obtained from the Mohave through the Walapai. Arrowheads are strung on them, or a single specimen is hung about the neck on a thong, or sewn to the shoulder of the shirt, like an epaulet, to prevent sickness and bad luck.[1] One specimen (50.2-1621), modern in type, but showing affinity with the Colorado River tribes, is a single string of trade beads, alternately blue and white in centimeter lengths, from which hangs a roughly crescentic shell pendant. Usually such necklaces consist of many strings similarly arranged. Men also wear the shell and turquoise type obtained from the Navaho and Hopi.

304 [751] When infants are one day old, the lobes of their ears are pierced by a relative or friend with a sharp twig. A cotton cord is looped through to keep the hole open and deer or mountain sheep grease smeared on to soothe the pain. The action is said to be ornamental in intent, and without esoteric significance, but piercing the ears is supposed to prevent deafness—despite an obvious example to the contrary! Ear pendants

301 [439] are worn by persons of all ages. These are turquoise or abalone beads hung on short cotton cords obtained from the Hopi; 5 cm. long for men but 15 cm. for women, so as to hang level with the collar bones.

[304] Huge earrings of silver or braided cactus thorns, plugs of colored wood, or buttons are stuck into the ears, which are pierced one, two, three, and four times.[2]

301 306 Beside those of silver, bright red finger rings are made of the flat spines of the barrel cactus. Holding the spine between thumb and forefinger, a brand is touched to its middle, until it can be sprung into a ring (*sălĭtĕrĭtăkŏ*; *săl*, finger, hand; *dĭdĭd*, barrel cactus spine). These are purely decorative.

302 While face painting (*djĭdĭvĭgă*) is indulged in by both sexes and all ages, it is neither very brilliant nor in daily use. To be sure, girls paint themselves more frequently than matrons in order to enhance their

[1] But not especially to ward off lightning, as among the Hopi (Hough, (a), 288).
[2] Cushing, (a), 548.

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apron is always worn under the long garment. It seems probable that this is the original form of front apron perpetuated by the strong force of habit after the longer form was evolved. And it may be that the long garment was only infrequently worn, perhaps only in cold weather. An ornamental fringe worn in front as a belt looks like a further repetition of the apron idea. [71] [291]

Yavapai dress is identical. Two aprons are worn; a buckskin hung in front of the belt and another behind, and in winter

> a third one suspended from the neck by strings, and bound at the waist by a belt to protect the chest.

Even the decorations are alike; in both jinglers are put on the fringes, including bone tubes on the tabs of the neck straps.[1] [301] [591]

Powell illustrates a Kaibab woman's dress which is of the Plains variety, a long skin affair with a fringed yoke. Yet there appears to be a short fringed apron over this.[2]

The older Navaho dress is a more direct imitation of Plains costume in cloth. Two blankets, which hang well below the knees, are sewed together over the shoulders, sewn from the bottom to the waist, and belted with a woven girdle.[3] This may be taken to be an adaptation of the Pueblo woman's cloth dress to the Plains pattern.

The Mescalero and Western Apache women are credited with an upper garment which may be an approximation to the Plains dress or perhaps to the man's shirt. It "had an opening for the head and two large square portions which fell in front and behind to the hips." This may also be true of the Achomawi, Atsugewi, and Southern Diegueño, who wear a poncho garment like that of the men; the first two a skin slit for the head and sewn under the arms, the last a rabbitskin blanket.[4] The Klamath have both the long dress and the skirt of bark strings.

In addition to these two general types, there is the dress of the Pueblo women. This is a garment formed of a square of cloth folded lengthwise and sewed into a tube. This hangs under the left arm with two corners fastened over the right shoulder.[5]

A woven belt similar to that worn by Pueblo women is used by the Havasupai (who derive them from the Hopi) and by the Navaho, Pima, and Mohave.

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[1] Curtis, [illegible].
[2] Powell, Fig. 44.
[3] Stephen, (b), 244; Letherman, 209; illustrated by Matthews, (a), Pl 34 and 36; Lippe, facing p. 48; James, (d), Fig. 139.
[4] Goddard, (c), 2nd ed., 181; Dixon, (c), 209-210; Spier, (c), 340.
[5] Hough, (c), 247.

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171 291 301 Strings of jinglers or rattlers are hung from the belts of White Mountain Apache and Havasupai women. They are also referred to in myths of the Shivwits Paiute, Wind River Shoshoni, and Comanche.[1]

102 171 291

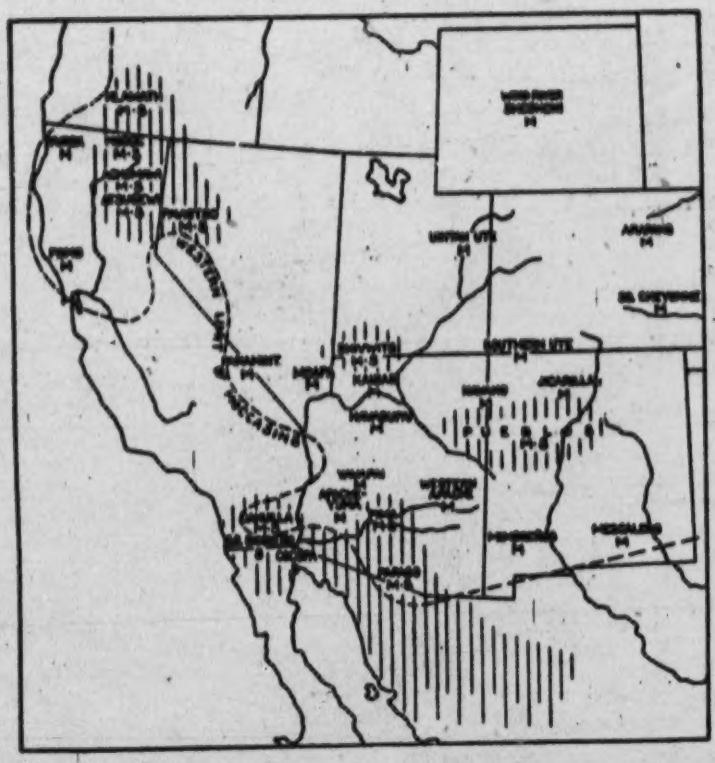

Fig. 49. The Distribution of Moccasins and Sandals in the Southwest, Basin, and Californian Areas. Shaded areas denote sandals.

171 291 D75 The moccasin is widely used in the Southwest but there is reason to believe that, like the Plains shirt and woman's dress, it is of recent introduction. At least the Pueblos, like the Pima and Papago, used sandals at the Spanish advent.

Moccasins are everywhere of the hard sole, two-piece variety. In the area at large they have been noted for the Wind River Shoshoni

[1] Lowie, (h), 140; St. Clair and Lowie, 279.

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171 302 Plains hair dress is affected to the east. Mescalero, Taos, Picuris, Southern Ute, and Northern Shoshoni men wear their hair in braids, sometimes wrapping them with strips of fur. This was apparently the earlier Navaho style. It is, on the contrary, of recent introduction among the Northern Shoshoni, who in earlier times wore the hair loose and parted in the middle in the manner of the Wind River Shoshoni.[1]

The case is simpler with regard to women's hairdress. Apparently throughout the Basin and among most of the rancheria peoples of the Southwest women wore their hair loose. In Arizona it was usually cut straight across the forehead to form a low bang and in the back at the level of the shoulders (Havasupai, Walapai, Yavapai, San Carlos Apache, and some Mohave). Pima, Maricopa, and Yuma followed the same style, but the back hair may have been somewhat longer, hanging even to the middle of the back. The Southern Diegueño add only braids at the temples.[2] Aside from these, Plains influence has apparently affected the Lemhi and Wind River Shoshoni and the Southern Ute, who part the hair in the middle though they do not braid it. The older Pueblo style of two whorls of hair on the side of the head, described by Castañeda for the Zuñi, is perpetuated only by Hopi maidens. The older women in these pueblos wear two short braids. Elsewhere, the hair is banged in front and cut square just below the ears in back, but at Zuñi at least the hair is parted from ear to ear over the crown of the head and the rear portion tied in a queue. Navaho women, like the men, draw the hair straight back and club it behind. The Achomawi and Atsugewi wear it in two braids wrapped with minkskin in front of the shoulders. Illustrations of a Cocopa and some Mohave show it hanging loose about the shoulders from a central part.[3]

171 [301] A feather hair ornament consisting of a bunch of down pendent from the top of the head by a short cord is worn by the Havasupai, Yavapai,[4] and by Zuñi dancers. It may be more generally distributed in the Southwest.

[412] A brush of stiff fibers similar to the Havasupai hairbrush is made by the Pima and Huichol.[5]

[301] Ear pendants worn by Yavapai of both sexes are quite similar to those of the Havasupai: strings of beads, five to six inches long, with mother-of-pearl or stone pendants.[6]

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[1] Fattie, 164; Goddard, (c), 2nd ed., 94; Lowie, (i), 216, 217; (n), 122; Franciscan Fathers, 89. For a western group see Dixon, (c), 240.
[2] *Handbook of American Indians*, I, 809; Bartlett, II, 228.
[3] *Handbook of American Indians*, I, 229, 930; Stevenson, M. C., (b), 371.
[4] Corbusier, 360.
[5] Russell, (d), 116; Kissell, 145; Lumholtz, (c), II, 288.
[6] Corbusier, 360, 368.

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Sinyella took up a position beside Rock Jones, a shaman who carried the drum, facing a pole set up at the center of the dance ground. Here they sang. Rock Jones wore a fox or coyote skin pendent from the back of his belt; a mask-like band of brown paint was drawn across his eyes. Others hesitated to join, until one old woman, bursting into an exhortation to dance, set an example. The circle of dancers, men and women interspersed (*djĭkădjĭ'kĭpĕ*, dove-tailed), stood shoulder to shoulder holding hands, with the drummer usually within the circle. In joining hands the backs are in contact and the fingers dove-tailed. The dancers stood while singing the phrase several times, until all had caught the rhythm; then they began moving slowly in a sinistral circuit with a short, sidewise shuffling step. The legs were held nearly straight, though a slight swaying movement was given to the trunk; there was no stamping or accentuation of steps. Drumming consisted of single thumps marking each step, without any preliminary or concluding beats. The dancing continued for several minutes, until the circle had returned to its initial position for the third or fourth time. While they stood for some minutes the composition of the group changed. During such intervals the two chiefs and Rock Jones, the shaman, harangued the crowd, which was not particularly attentive. Four hours passed before the dancing became spirited and nearly continuous, when the greatest number of dancers, twenty-seven, were engaged. Only about a third of those present danced; the non-dancers were chiefly the oldest women, young children, and some middle-aged men. Children of eight or nine took part, and even several persons with physical infirmities were encouraged to dance and shown marked consideration. The older women at least knew the dance songs as well as the men.

During the dance a grotesquely masked lad (*gĭdjĭ'nă*) dashed into the group, scattering the children. His function is to frighten non-participants into dancing. He beckons them to enter with the switches he carries; if they fail to heed he drags or scourges them into the circle. On this occasion he used the switches on children and dogs, went through a pantomime of shooting them with a gun, and pretended fear of them, all in a clownish manner. His trunk was painted with black and white horizontal stripes; he wore short black trousers with torn, flapping legs, and a white cloth mask. This was a bag drawn in about the neck, having short sticks to which down was attached fixed like horns in the upper corners. Round eye and mouth holes were cut and marked on the face. In each hand he carried a willow branch.

The dance broke up at nightfall, families leaving without formality. The drum was abandoned on the dance ground. Nearly every adult and

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many children had participated at least in some slight degree, such as gathering firewood, cooking or distributing food, etc. There was some philandering, young children got out of hand at times, but little ill-feeling was shown at any time. [527] [535]

Preparations for the dance of September twelfth to fifteenth, 1918, began two weeks before with singing practice. On one such night about thirty young men with a few of their elders gathered at the dance ground as the moon rose. After some discussion, they commenced singing. The old men sat close about a fire, while twenty younger stood in a circle about them. Supai Jack, the best singer, sang first, the others joining. The occasion was one for considerable chaffing. Sinyella called out admonitions, which were taken seriously, while they sang. The auditors repeated "Adaly" ("good") after each song was tried. Two Navaho who had arrived to announce the coming of their tribesmen were present. Lads practised wrestling [533] [648] [526]

Early in the morning of September fifth, Panamida, a chief, bellowed a summons to clear the dance ground, which volunteers complied with before noon.

On the afternoon of the first day families began to arrive at the dance ground at 3:30; all the men were present by 5, but many women did not attend this day. Women cooked; boys ran some horseraces (which, like the discontinued footraces, were to a distant point and back). The remaining food was spread in long rows on a layer of willow branches by Sinyella and another. Men ate here at sundown; after food was set out for the women by Sinyella. The nine Navaho men present, who held themselves aloof, were first served by their many friends. Three chiefs, Manakaja, Sinyella, and Captain Jim, and the shaman, Rock Jones, harangued the seated crowd from time to time. The dancing continued from 8:30 until midnight. Hesitation in starting the dance was again noted. The drummer and song leader stood throughout at the center of the circle. These two would sing the phrase once while the performers stood in their places, then all joined; when they were singing in unison, the drummer gave the signal to dance. Forty to fifty men and girls formed the group which circled about three times per song, stopping in their initial positions. The girls were slow in joining, until urged by the head chief's old wife. Women forced their way in beside the Navaho, who, with some Havasupai men, paid their partners (the women on the right), with small coins for each dance. Several men went about to preserve order. Some of the women had weeds hung from the back of their belts, similar to one hung on me when I joined the dance of the previous year. [527] [535] [533] [548] [537] [301]

The Indians had gathered, dressed in gala garb, by 5 p.m. on the second day, and feasted at sundown. The head chief erected a pole at the center of the dance ground. At 8 p.m. twenty dancers, formed in two lines, one of men, the other of women, performed the Mohave dance (see p. 207). The head chief addressed the audience about 9, after which the dancing began. The average number of dancers was fifty, including a larger proportion of women than on the preceding night. The distinctly old people did not dance. Speeches were made at intervals by the chiefs, Big Jim and Sinyella. Such talks were a half hour in length. [177] [624] [537]

About midnight a masked boy ran out of the bushes to urge and whip the laggards. He wore a white mask with eye and mouth holes, short black trousers, cottonwood branches were tied around his neck and biceps, and he carried a cottonwood branch in each hand. His arms and legs were painted white, with white stripes diagonally crossing his breast and back. They danced until 1 a.m. [302]

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Another individual, who knows songs well, also composes them; one he made just before the 1919 dance was not adopted because it was not considered pleasing. The song leader customarily carries the drum.

In the middle of the last century it was customary to hold this dance during two nights. It was also danced in the daytime in the same form, except that at midday two women, who carried eagle tail feathers in each hand, stamped about inside the circle, waving their fans up and down with a pumping motion.

At that time men sometimes wore a fox or coyote skin pendent from the back of the belt similar to that worn by Rock Jones in the 1918 dance. The weeds similarly worn by women in the dance of the next year were "just in fun."

There can be no question that this dance antedates both the California ghost dance of 1870–72 and the revival of 1889, although the latter as it appeared among the Plains tribes is clearly the same dance.[1] The particular form in which the ghost dance of 1889 took root among the Havasupai has been described by a Hopi visitor who saw it in July, 1891.[2] After a general head washing, the dance was given, as described above, for four days. Two eagle tail feathers had been tied to the top of the central pole, to which a man would climb, clinging until exhausted, when he would slide insensible to the foot of the pole. On being revived by the shamans he described his visit to the dead who were soon to return. The occasion is well remembered by my informant. It was practised only one year, being discontinued because they did not like it. All the men who climbed the pole died soon after. At that time they heard of a Paiute shaman, named Panámánta (Panamint?), living near St. George, Utah, who preached the doctrine that the dead, who had instructed him to so inform the people, were to return to life. A delegation went with the Walapai to be instructed; two of them are still living. The Havasupai accepted this doctrine and still believe it according to Sinyella. Manakadja said that the Paiute gave resurrection as the reason for burial in place of cremation, but they lied, for the dead did not return. Possibly, the occasion of the women falling into a trance within the dance circle, seen by James about 1900, represents a recrudescence of the ghost dance.[3]

Masked Dance

A performance of masked dancers (*gidjí'nd*, both dance and participant) was discontinued twenty years ago. Anyone could inaugurate the dance, which was open to all men. It was given for good fortune, rain,

[1] Mooney, (b), 920, 991.
[2] *Ibid*, 811, 813.
[3] James, (b), 238.

1:Spier E-5 (1918) 1928
NT14 Plateau Yumans NT14
Havasupai

171 535 Uintah Ute, to the Wind River,[1] Fort Hall and Lemhi Shoshoni,[2] Crow,[3] and probably the Yakima, but not the Wishram. The Crow Owl dance differs in that the performers have their arms about each others' waists; the Uintah Squaw dance in that men and women are not interspersed and the step is different. The Pima also have a dance which may be related.[4] In this the dancers stand in a circle with arms across their neighbors' shoulders, stamping their feet and bending their bodies.

Several of the details have parallels among other tribes. The central pole is recorded from the Kaibab, in the Wind River *Naroya* dance, and in the Ghost dances[5] among the Karok, Klamath, and the Plains tribes. Its use in the Ghost dance when men climbed to the feathers tied at the top suggests the *Notish* mourning ceremony of the northern neighbors of the Luiseño, where rivalry is shown in climbing a painted pole to which crow feathers and baskets are attached.[6] But there is a more suggestive relation in the tale of the Gabrielino which describes a visit to the land of the dead by a man who in a test is made to climb a tall pole to bring down a feather tied to the top.[7] At Taos clowns climb a pole for food, but I do not know that there is here any association with the dead.[8] The very characteristic way in which the dancers stand singing softly, then circle about to stand again, between songs, has been noted for the Gosiute by Reagan, the Kaibab, the Walapai, and in the Ghost dance by Mooney.[9] Lowie has also observed the curious reluctance of the Lemhi dancers to begin, and the whipping of Crow Owl dancers and those of the Moapa and Southern Ute who are slow to join the Bear dance.[10] The dropping out of women partners from the circle between dances is the custom in the Lemhi *Nuakin* and the Gosiute round dance. They are paid by the men and sometimes reciprocate in the Cree dance of the Lemhi and presumably the Fort Hall Shoshoni, in the Wind River Women's dance,[11] and in the Navaho war dance.[12] The foxskin worn [301] pendent from the back of the shaman's belt in the 1918 dance has its analog in the costume of the masked dancers among the Pueblos, as at Zuñi, and among the Navaho.[13] It is not clear how frequently other

[1] Lowie, (f), 822, 817, 820.
[2] Lowie, (a), 217–232.
[3] Lowie, (d), 309.
[4] Russell, (d), 170, 220.
[5] Mooney, (b), 909, 921; Powers, 42
[6] De Baie, (c), 103, 148.
[7] Reid, 24. (Reid's account, published in 1852, is earlier than the period at which the ghost dance reached the Havasupai).
[8] Goddard, (c), 2nd ed., 103.
[9] Mooney, (b), 920; Dellenbaugh, 179; Ghost Dance in Arizona, 98.
[10] Lowie, (i), 301; (f), 828.
[11] Lowie, (f), 822.
[12] Parsons, (b), 467; Franciscan Fathers, 270.
[13] Tozzer, (a), 150; Franciscan Fathers, 277.

[Text continues on p. 272]

2:11iff Y-5 (ca.1901) 1964 NT14 Plateau Yumans NT14
Havasupai

Billy's wife testified in her own defense. She rose from her chair and moved to the center of the floor with the grace of a shy wild animal. She was slender and lovely, with the clear brown skin, small shapely hands and feet that distinguish the elite. The long bang above her piquant face, the neat, bobbed hair, the colorful *sutam* over the clean, gay dress made her a picture that would attract attention anywhere. Her face had been artistically decorated for the occasion: a round spot of red paint glowed dully over each cheekbone; a line of burnt sienna extended from the middle of her lower lip to the center of the chin. But most bewitching were the delicate blue shadows beneath her eyes. These were achieved by daintily applying a paint made from the wild indigo plant. Her bracelets, necklace and ear ornaments of blue beads added to her natural charm. She spoke in her native language, Vesnor interpreting, and told her story with such eloquence that I wished with all my heart that I knew enough of the tribe's language to understand her softly spoken words.

She was explaining to me, and her every word and gesture were for my benefit as she said: "Long time ago Little Jim marry my sister. She good woman. She cook. She work, make clean house. He no work. No buy dress. He no buy things eat. She hungry all time. She get sick. She die. Little Jim marry E-e. He happy all time. He work. He no lazy. He buy dress. He buy everythings. I too mad. I walk. I walk on trail. I see Little Jim corn. It little grow (not very tall). I think. E-e like corn. I get plenty mad. I walk, maybe five, maybe ten stalk, break down on ground. I too mad."

Like an angry princess she swept to her seat, and I knew that I was not the right judge for this case, for I was ready to defend her for her courage, her beauty and her loyalty to her dead sister. Yet I admired the straightforwardness and sincerity of Little Jim.

Prince's wife took the floor. The women were sisters, but Billy had chosen the more picturesque, the more charming of the two. This woman's story was less dramatic, but differed little from that of her sister. Little Jim's first wife was her sister, she said. He neglected her, and she died. "Now he good to E-e. I mad. I want

Cliff Y-5 (ca. 1961) 1964 NT14 Plateau Yumans NT14
Havasupai

so she must have remembered, the last few weeks before the baby came, to use a stick, not her fingers, to scratch her body. Somehow, she must have avoided hearing the cry of certain wild animals or the creature's spirit would have entered her child, causing it harm. There were other restrictions, but there in that close room I couldn't recall them, neither could I imagine this carefree young mother keeping them in mind.

The baby slept quietly, evidently feeling no pain from her recently pierced ears. According to tribal custom, the grandmother had pierced the ears in several places with a sharp thorn, inserting a thread to keep the wounds open, and rubbing in deer fat to prevent infection. When the little girl was old enough those ears would dangle bright strings of beads, numerous silver ornaments, or bright pieces of wood.

She was such a cunning little thing that I was relieved to learn she was not a twin. There was an old superstition that the souls of twins were in such close sympathy that whatever happened to one must, of necessity, happen to the other. Thus, if one suffered an accident, sickness or death, the other could not escape the same fate. For this reason, one twin was sometimes destroyed at birth. If the grandmother still clung to this superstition, and there had been a twin brother, it would have been her duty to dispose of the girl in order to free the boy of the dual handicap. For among a primitive people, even though men outnumbered the women, the girl would have stood small chance.

A cradleboard, padded with soft cloths, leaned against the wall. The grandmother laid it across her lap, put a blanket on it, then arranged the baby, hands snugly at its sides, body and legs straight. Wrapping the blanket about the infant, she bound her firmly in place. When strong enough to crawl, the child would be released from this confinement and allowed to propel herself about in the manner of all normal children, until she learned to walk. And this stage of development would put to the test the parents' observance of still another superstition. If either had killed a snake in recent months, their baby might be doomed to

interest if it is a boy.

In former times, the ear lobes of a newborn infant were pierced. A long string attached to each ear lobe was ornamented with turquoise beads. 846 854 [301] [304]

The infant is usually fed as soon as colostrum appears, or a day or two after birth. The feeding schedule is regulated by the baby's demands or by the mother's desire for relief when her breasts are full. Formerly, if the mother died at the birth or during the nursing period, or if her milk supply failed, the baby was given second place at the breast of another nursing mother. If this milk supply was not adequate for both babies, the second infant was fed a soup made by boiling dried peaches, or a liquid in which mashed juniper berries had been soaked. If no wet nurse was available, the baby was fed entirely on peach soup and a little of the juniper berry juice. In post-contact times, sugar was added to these liquids. At least one elderly man now living is said to have survived on sweetened peach soup until he could digest thin corn gruel. At present, many babies are fed entirely or partially on a formula of equal parts of canned milk and water. 853 [177]

Birth practices for babies born at home have remained essentially as they have been described. However, today many births are attended by white physicians. Babies born in hospitals, of course, do not receive the customary body molding and painting nor the yucca suds bath. There seems to be no consistent effort to perform these acts after the infant is brought home, but from the time he leaves the hospital, routine is much the same as it was in earlier times. 844 177

A couple's firstborn child may receive more attention from the mother than do the later children. A mother usually has full responsibility for her first child, with the exception of some assistance from the baby's grandmothers or unmarried aunts. If the infant happens to have a young aunt in the same household, the aunt may be assigned to tend the baby a large part of the time. Children who are born second, third, or later in a family usually are left with an older sibling while the mother works. If there is a grandmother in the residence group, she also assists with the care of the baby. 854

When the baby is about two weeks old, he is bound tightly in the cradle, which is placed in an upright position for short intervals. Whenever the cradle is in a vertical position, with the infant's arms bound inside, the baby is watched closely to make sure he does not slip down and strangle on the binding strap or smother in the blanket.

When the baby's navel cord drops off, it is wrapped in buckskin or cloth and tied to the hood of the cradle. One informant stated that if this were not done the baby's chest would become flat instead of developing the proper depression in the center. 826 846

3:James T-5 (ca. 1900) 1903
NT14 Plateau Yumans NT14
Havasupai

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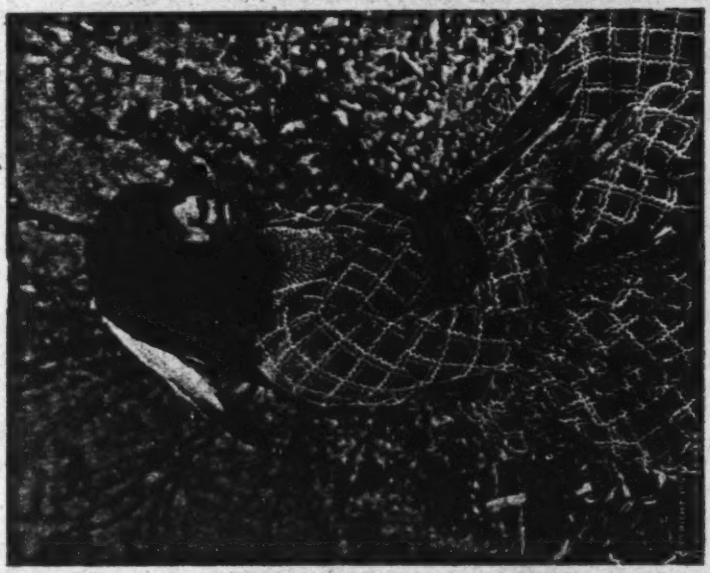

LAHOMAN'S WIFE. A HAVASUPAI.

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WALUTHANCA'S DAUGHTER, WITH EBUWA, GOING FOR WATER.

[FACING p. 230]

while medicine men had no such role. Sinyella, Manakaja, Supai Charley, and Pakadagova's father, all chiefs, made puberty dresses in former times. However, in more recent generations, Allen Akaba and Mark Hanna, both shamans, are named among those who "know how" to make such dresses. 881 292

The buckskin dress commonly worn was described by Spier (1928, 185-8). It consisted of a one-piece front section, suspended by a loop around the neck which covered the body in front from the neckline to the ankles and a back apron, tied around the waist and hanging to the ankles. Both front and back were fringed down the sides and along the lower edge. The skirt was left open on both sides, exposing a girl's thighs while she was moving about or sitting down. A rabbitskin blanket was worn over the shoulders of this dress. [177] Originally, a woven Hopi belt was preferred, but in more recent times a silver conch belt was sometimes worn.

A puberty dress differed from the ordinary one only in color; it was stained red by rubbing powdered ocher into the buckskin. In the later [386] period of using buckskin dresses for this ceremony, silver buttons occasionally were added to the skirt front, their arrangement being an individual [301] matter. Doubtless, variations in decoration were carried out according to personal perferences and materials on hand.

The only symbolic meaning of the puberty dress or its design apparently was its red color, which symbolized the menstrual blood, although no [822] emphasis was given this point by verbalization during the ceremony.

After its use at puberty, a dress was saved for wear at round dances or funerals, or on other special occasions. Its color did not make it objectionable for such future use. Although it was reported that a few women might still have their puberty dresses, the investigator was unable to find one. In [768] each case, the woman had burned it upon the death of the man who had made it for her, or in some instances she had simply discarded it because it was old or shabby.

After the practice of making buckskin puberty dresses fell into disuse, a simple cotton dress was substituted. If an old dress were used, it would be discarded later.

Today menstrual pads and all things that become soiled with blood are [783] buried. Burning them would cause a girl to be barren, to miscarry in [826] pregnancy, or to lose all her children in infancy.

Bath, Shampoo, and Paint

At the onset of her first menstrual period, a pubescent girl is bathed, 881 her hair is shampooed, and her face and body painted by her mother, who 515 meanwhile admonishes her to be industrious, so that she may become a good 302

291 ship period.

302 832 [114] Spier (1928, 183-97) describes clothing and personal decorations for both sexes in more detail than present informants are able to give, but some supplementary data can be added to Spier's.

291 [301] In aboriginal days, both young girls and mature women wore a buckskin dress of a style copied in the puberty dress already described. For daily wear, a dress apparently was uncolored. Its usual decoration consisted of buckskin fringes, hoof or bone rattles, or metal jinglers.

Feminine apparel also included hard-soled moccasins with a long upper piece wound around the leg (Spier 1928, 191), a short apron worn in front under the skirt, a wide buckskin apron or belt decorated with rattles, and a woven Hopi belt (Spier 1928, 188-9). A woman originally draped a rabbitskin blanket around her shoulders. Spier (1928, 129) reports that the blanket was replaced by a shawl, made from four bandannas, which was knotted under the chin and hung to the heels in back.

[237] [285] Two hat styles, a woven basket type and a skin hat cut from the thigh of a mountain sheep, deer, or antelope, were reportedly worn infrequently by men in aboriginal times. Informants who described the men's hats in some detail knew of no corresponding hat ever worn by women. Another [415] informant denied that basketry hats were ever worn by either sex, stating that baskets of this shape were in daily use as food bowls, both as containers and as receptacles for food to be eaten. For protection from the sun, women stripped the long leaves from a yucca, tore them in half, and wrapped two a three of them around the head and knotted them on the forehead.

Present informants describe a later style of buckskin dress worn for dances until perhaps about 1940. It was fashioned from two large buckskins [177] with sides sewn together, the buckskin sometimes being stained red with powdered ocher. A woven Hopi belt of colorful design was knotted at one side, with its ends hanging free. Metal jinglers sometimes were added to the belt ends and to the skirt edge. Necklaces and bracelets of silver, [301] turquoise, or shell were worn with these dresses, and women painted their [302] faces variously with red, white, or black designs. The rock for red and white paint was of local origin, but the black came from some distance and was rarely in supply.

Buckskin clothing in aboriginal times was made exclusively by men for both sexes. Dance dresses of the above style reportedly were made by Chief Watahomigie for his granddaughters, Harriet and Edna Yumiska, and [768] by Dean Sinyella for his daughter, Irene, but these dresses were destroyed upon the death of their makers. While beading was learned at boarding [177] school by a few women now near middle age, and two or three older women had acquired the skill elsewhere, it was seldom if ever used by the Havasupai.

of the neck skin of the deer. The upper was a single piece of soft dressed skin, lapping at the outside of the foot, where it was fastened with a silver Navaho button. The woman's moccasin was a two-piece upper, a toe piece and a tongue in one, and long ankle flap which was worn around the ankle. The single tie string was wound over this and its loose end tucked under a fold. 291

Jewelry worn by the Havasupai is obtained in trade from the Navaho and Hopi or from the trader's stores at Grand Canyon. 301 439

Although the Havasupai relies mainly on his agricultural products, meat is a part of the diet the year round and especially during the winter. During the winter months rabbit drives are conducted by the men and boys. They drive in a straight course instead of drawing in a circle as several other tribes do. They claim their numbers are too few for a "surround". The rabbits are shot; never clubbed. Deer, antelope, mountain sheep, squirrels, and raccoons are also hunted. The hunt is still of economic importance as a supplementary source of food. Guns now are used in hunting instead of the traditional bow and arrow of former times. 262 284 [462] [177]

A man's work consists of house building or at least performing the heavy labor such as cutting and setting posts and beams, tending his fields, dressing hides, and looking after his range cattle and horses. 462

HANDICRAFTS

The Havasupai make basketry in two techniques, twining and coiling. Baskets are the most important domestic utensils and in each household may be found several burden baskets, food trays, and one or two water bottles. When not occupied with her other duties, the Havasupai woman is generally engaged in her craft. 285 415 [482] 462

The best material for making twined baskets is the acacia, generally gathered green. If gathered dry, or dried and stored, the twigs are either soaked in water or buried in wet soil two or three days before using. Cottonwood and willow are used. [324]

The leaves are stripped from the twigs by drawing them through the hand protected by a piece of cloth. The twigs are split in three parts, beginning at the tip, by using the teeth and both hands. Only the two outside strips are used, the inside being discarded. A knife is used to scrape the strips to uniform thickness. To begin weaving, two pairs of twigs are held so they cross at right angles at their midpoints. A weft strip is bound two or three times across the junction and the ends are woven alternately over and under the ribs. The weaving is in clock-wise direction, with the right side (the inside of parching trays and the outside of most other baskets) of the basket toward the weaver. After twining twice around the four ribs, another rib is inserted and caught into the twin stitch. The end of the twig is softened in water so that it can be drawn in tightly by the weft. The butt of the twig protrudes on the under side of the basket beyond the stitch by which it is held. As the weaving progresses new warps are inserted, always regularly spaced. As a rule baskets begin with diagonal twining, the weft crossing two warps at a time. Some begin with simple twining, the weft crossing single ribs, but soon change to diagonal weave. Diagonal twining is much more rapid. In either case the warps are inserted one at a time, but weft elements are twined in pairs, new strips are added singly.

To finish the edge of trays, burden baskets, or water bottles, the warp ends that protrude beyond the woven fabric are split and thinned, then bent to lie along the rim, and bound together with a stitch.

The burden baskets and water bottles are decorated with simple designs made by introducing different varieties of twining and with black from the Martynia or devil's claw. They have loops for carrying. The 285 415 531 [482]

291 the neck — to the knees, and supplemented by the half of a blanket tied or pinned with a skewer at the corners across the breast, when it is thrown over the shoulders, depending a little below the waist. Their moccasins, when worn, which is seldom, are not unlike the men's, though lighter.

302 The hair of the men is banged even with the eyes, but worn full length behind, and usually done up in a neat knot, tied with fibre. The women's, worn shorter behind, is banged as low as the chin. The men decorate themselves va- ● 301 riously. Often a comb of long splints, beautifully plaited together with colored threads, is thrust into the headband, to which two eagle plumes, either white or red, are attached by cords, so as to float about in the wind. Huge earrings of silver or beaded cactus thorns, plugs of [304] colored wood, or buttons are stuck into the ears, which are pierced one, two, three, and four times. Necklaces of shell [556] and beads of bone, from which sea-shells, rudely cut and etched, depend, are the marks of property. A bow-guard of leather or raw-hide, bangles, either silver or brass, and numerous finger-rings of bright red cactus thorns, sprung together in the fire, complete the list of ornaments, the latter being worn in great numbers by the women, because easily procurable.

302 The faces of both sexes are painted
386 with thick, smooth coatings of fine red ochre, applied dry or with oil extracted from the sunflower seed; varied among the men, sometimes, with streaks of blue paint, prepared from the root of the wild indigo, and put on in streaks, with little wooden spatulæ, under the lower
304 eyelid, and from the under lip down-
302 ward across the chin. Tattooing and mutilations for personal adornment are rare. They consist, besides the piercing of the ears, now and then, in the boring of the nose and the plucking out of the eyebrows, — which, even when natural, are not pronounced, — and almost always

1753
755 cards: visions of Queens and Jacks would appear to flash on and off the
822 patient's chest.

756 Occasionally a shaman wore eagle down feathers in his hair while
755 curing. These were tied at the back of the head and hung loosely. Shamans
301 also put feathers and white paint on the patient. The paint, white clay ob-
302 tained near the village, was applied in dots or lines in varying designs ac-
cording to the illness. No special garments or other ceremonial appurtenances were worn by either shaman or patient.

755 Shamans usually practiced alone, but four lay singers would some-
756 times assist. They did not know the words of the shamans' songs, but
[533] hummed the tune or rhythm. These assistants would participate only during the first song, which was repeated four times. If a patient was considered very ill, however, the relatives might request an additional shaman to sing. Once when our shaman informant was ill, he asked three other shamans, including a Walapai, to sing for him. Parenthetically, he was not cured and, according to him, his own spirit told him to consult an Anglo physician. Shamans usually did not have the power to cure themselves or close relatives.

756 Our lay informants denied that females became shamans, although
[114] they reported one formerly among the Walapai. This is in agreement with Spier (1928, 277) and Kroeber (1935, 185). Havasupais frequently had the Walapai shamaness sing for them when they were visiting that area. However, our shaman informant knew of one elderly Havasupai woman who sang over sick people. She did not effect cures by herself, but sang with male shamans at their request.

Within the lifetimes of our informants no shamans had been killed for failing to effect a cure. An aboriginal pattern for this seems clear, however. One shaman who lost a patient, and who was suspected of having used a malevolent spirit, was hung by his neck from a mesquite tree while brush piled under him was ignited.

242 It was thought that pictographs painted on cliff walls were done by
756 shamans with the intent to harm someone. Those in a rockshelter in Cat-
754 aract Canyon a few miles upstream from the village were considered es-
[172] pecially dangerous. [These are illustrated by Iliff (1954) and James (1911, 265). The site was a former Havasupai occupation shelter and has been recorded in the archeological survey of the Museum of Northern Arizona as NA 7306.] My lay informant who took me to it denied any knowledge of the paintings. Our shaman informant believed that one individual who lost his vision did so because he frequently passed by this point. [It should be noted, however, that these pictographs are along the formerly heavily traveled Topocoba trail to the plateau.]